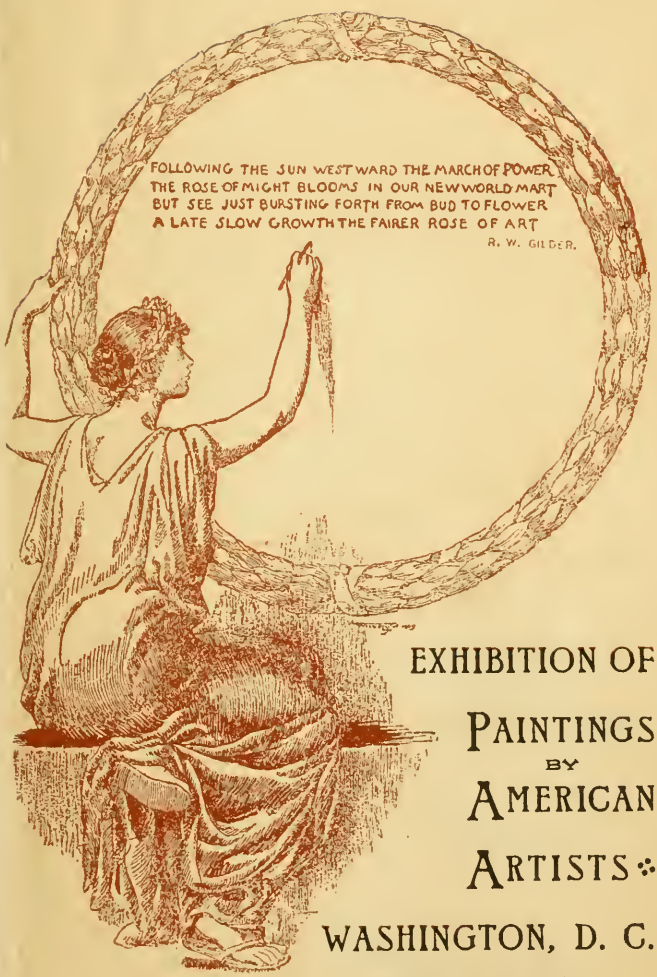


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FOLLOWING THE SUN WESTWARD THE MARCH OF POWER
THE ROSE OF MIGHT BLOOMS IN OUR NEW WORLD MART
BUT SEE JUST BURSTING FORTH FROM BUD TO FLOWER
A LATE SLOW GROWTH THE FAIRER ROSE OF ART

R. W. GILDER.

EXHIBITION OF
PAINTINGS
BY
AMERICAN
ARTISTS ❖
WASHINGTON, D. C.
MARCH, 1889

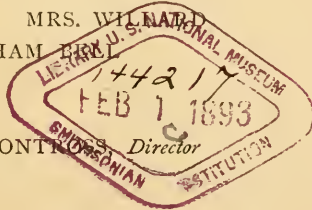
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CATALOGUE
OF THE
EXHIBITION OF PAINTINGS
BY
AMERICAN ARTISTS

HELD AT
WASHINGTON, D. C., MARCH, 1889
UNDER THE DIRECTION OF THE
LADY MANAGERS OF THE GARFIELD HOSPITAL

COMMITTEE
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MRS. LANDER MRS. WILKINSON
MRS. A. GRAHAM

MR. NEWMAN E. MONTROSE, Director



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*THE Lady Managers of the Garfield Hospital,
express their thanks to Mr. and Mrs. L. P. Morton,
for the use of their house for this exhibition, to
Mrs. Schuyler van Rensselaer for the introduction
to the catalogue, and to the Artists and Owners
who have contributed Paintings and Sculpture.*

INTRODUCTION.

THIS is the first important collection of works by living American artists that has been shown in the capital of their country. I need not dwell upon the reasons—or should I say excuses?—which can be given for a fact that, at first thought, seems so singular. It is sufficient to acknowledge that each community has its own peculiar aims, occupations, and duties, and that in a strenuous new land like ours each is forced, for a time, to give itself entirely up to them. The material cares of daily life engrossed the first settlers of our soil. Commerce wholly absorbed most of our cities during the earlier stages of their existence. And so, for a time, the task of governing a great people exhausted all the energies of Washington. But this time has passed. Washington can think to-day of something besides the main work it has in hand. It holds itself aloof from trade, and this one peculiarity makes it seem more and more a desirable haven of refuge from the stress and strain of life

as our other cities offer it. Year by year its "leisure class" grows larger, and the business of enjoyment is more generally pursued. Year by year we may note an increase in its renown as the home of men of science, and a growth in the interest it takes in the literature that lies outside of blue-books. Its developing attractions bring it throngs of visitors in ever greater numbers. Should Art alone be neglected in this political capital which seems on the road to become our social capital as well?

One wise and generous citizen answered *No!* when he founded the Corcoran Gallery. But, although this gallery has done much for the pleasure and instruction of the people, it has yet done little in a direct way for American art. And where has American art a stronger claim than in Washington to be known and prized and fostered?

It is well, therefore, that this collection of pictures should have been gathered here. Many more names might have stood in the catalogue without lowering the level of excellence it records. Yet the examples have been selected with care and judgment, and the exhibition suffices to represent—fairly though not completely—the work that is being done just now in America.

Most of the names belong to men comparatively

young in years, for the desire of those in charge of the exhibition was to show To-day, not Yesterday, and a sharp line of division marks off the one from the other in American art. This line may be drawn at about the year which saw the birth of our second century of national life. When Europe was sending her treasures to the Centennial Exhibition, to be shown to thousands of ignorant but eager eyes, she was sending back the first brood of young Americans who had gone to her to learn how those treasures had been produced. Painters and sculptors we had had before, and some of them men of exceptional talent. But it was soon perceived that the new influence had awakened us to effort in a new direction ; and now the fact is clear that in this direction will be found the outlet for such artistic gifts as may be our portion as a people.

I hardly know how to explain, in a paragraph or two, the difference between the elder American school and the younger. It is a difference, not so much in the result desired as in the starting-point selected to achieve it. Only when something very well worth painting is painted very well and with individual, personal feeling, can a great picture be produced ;—all schools, all critics thus far agree. But our younger generation declared that the most

important thing was the power *to paint well*, and that it must be learned by long and patient study, while our elder school had thought little of this power, or had believed that it might come by nature. Surely the men of to-day are right. To learn how to use brush and colors—this is the most important thing in art, because it is the fundamental thing. To master his means of expression must be the artist's first step. Only when this has been taken can he hope to show whether he has things to say that are worth expressing. A pot or a pan beautifully painted is a beautiful work of art. The loftiest idea, the subtilest meaning, the grandest figure or most lovely landscape badly painted is—the sign of an interesting soul, perhaps, but not a work of art. These truths most of our earlier painters ignored, and so, despite their industry, talent, and ambition, the results they left are gradually fading out of mind. These truths Europe now has taught us, and, in consequence, we have many painters to-day whose works will always seem good, although they be but portraits of a bit of china or a handful of flowers. Say a thing well, and men will listen and remember. Say it badly, and they will stop their ears or quickly forget. And, if this is true of speech, how much more true is it of art, whose smallest product repeats the same

message over and over as long as human patience permits it to exist ?

I would not imply by these words that no American painter twenty years ago cared how he painted, or that none to-day cares what he selects to paint, or tries to put a portion of his brain and heart upon the canvas. There are scores of pictures in this exhibition which should protect me from being thus misunderstood. Here and there hangs the work of some veteran in art who painted beautifully while most of those who now paint best were boys at school. And here and there among the works of the very youngest we find some individual way of seeing nature or of feeling life, some true and personal meaning, some poetic sentiment or imaginative power, while purely "idealistic" forms of art contrast with the most "realistic." Perhaps, indeed, its variety will seem the most striking point in the collection, next to the high character of the handiwork it shows. Yet I would call especial attention to this handiwork as such, believing it the only root from which an admirable art can develop, and knowing it, broadly speaking, to be an achievement compassed during the past twenty years.

There is, however, a word of warning that must be written. Even when beautiful handiwork seems the painter's sole concern, do not be too quick to

believe that such has actually been the case. Only the artist himself can know how much of the charm of his result he saw in the subject before him, how much he added from his own soul. The most purely ideal conception must be founded on facts observed with the physical eye. And so the most simply real and literal in appearance must have been in great part the artist's own creation. No picture can give us everything that the subject offered ; the more interesting it is, the fewer, very often, are the elements that were chosen for translation ; and in this preliminary fact of *choice* lies a great part of the artist's task, be he realist or idealist. Emerson says it better : "The virtue of art lies in detachment, in sequestering one object from the embarrassing variety ;" and the power to do this "depends on the depth of the artist's insight of that object he contemplates." Look at the very slightest, simplest study on these walls, done, apparently, for the mere pleasure of using a brush. It means a subject chosen, for the love of it, from a myriad others, and felt as well as executed in some special way which can never be exactly reproduced. Nor, in reality, is there anything that is simple and easy to paint. Some things are harder, more complicated than others ; but all are difficult indeed, and to triumph with a broken jar or a glimpse of a bare

country road means infinitely more than to win half-success with a vast historic pageant or a panorama of a mountain-chain. I do not want to apologize for the simplicity in subject-matter that marks some of these pictures. The number of those which are more visibly ambitious is great enough to satisfy even the visitor who thinks only an "interesting" or "striking" subject can make a valuable work of art. But I do want to protest with a word at least against this very attitude of mind. It is far too common in America, because we know far too little about the true qualities of art. And in the fact that it is so common we may read the reason why our painters so often excite it to utterance. Why, it is often asked, do not American artists devote themselves to more important work? Why do they not paint great historical pictures, monumental decorations, splendid compositions, which would compel the world to stand still and admire? Because what they have already done is not appreciated. They have learned how to paint very beautifully, but few persons seem to realize it. The modest things which they can do without direct popular encouragement are not valued as they deserve. We have still a vague, shame-faced, but persistent feeling, that if we want really good works of art we must go abroad for them. I do

not deny that there was a time when this was true. But it is not true to-day. Our painters and sculptors have now shown that a genuine, vital art is possible in America. Only they themselves could tell with what difficulties they have contended—through what years, at first, of patient, hopeful study, and then of patient, unapplauded, yet enthusiastic toil. Is it not time that the American people should do its part towards their development? Is it not time that we should recognize the courage and devotion of their past and the success that has been its outcome, and should give them for the future hearty helping in the onward path?

M. G. VAN RENSSELAER.

(14)

CATALOGUE.

PAINTINGS IN OIL.

Where the name of owner is not given,
pictures are for sale.

Prices may be obtained from Mr. Montross or
the Committee.

ALLEN, Thomas.....Boston

Born in Saint Louis. Studied at the Royal Academy
in Düsseldorf and in France. Associate National
Academy of Design. Member Society of American
Artists. Medal at Boston, 1878.

NO. 1. HEAD OF A THOROUGH-BRED

NO. 2. MIDSUMMER

BECKWITH, J. CarrollNew York

Born in Hannibal, Mo. Pupil of l'Ecole des Beaux-
Arts, Professor Yvon and Carolus Duran. Associate
National Academy of Design. Member Society of
American Artists and Water Color Society. Mention
Honorable Paris Salon, 1887.

NO. 3. HEAD

(15)

BELL, Ed. A New York

Born in New York. Pupil of Wm. M. Chase and
Prof. Loefftz. First class Medal at Munich.

NO. 4. A SHEPHERDESS

BIRNEY, Wm. Verplanck New York

Born in Cincinnati. Pupil of Penn. Academy of
Fine Arts, Royal Academy, Munich.

NO. 5. A YOUNG READER

Loaned by Mr. John F. Plummer.

BENSON, Frank W Boston

Born in Salem, Mass. Studied at Museum of Fine
Arts in Boston and in Paris. Member Society of
American Artists and Paint and Clay Club.

NO. 6. ST. CECILIA

BLAKELOCK, R. A New York

Born in New York.

NO. 7. MOONLIGHT

Loaned by Mr. John J. Phyfe.

(16)

BLASHFIELD, Edwin Howland. New York

Born in New York City. Pupil of Bonnat. Member National Academy of Design, Society of American Artists, Water Color Society, Pastel Society and Architectural League.

No. 8. PORTRAIT

BLUM, Robert...... New York

Born in Cincinnati. Studied in Italy and Spain. Associate National Academy of Design, Member Society of American Artists, and Water Color Society. Medal American Art Association, New York, 1887.

No. 9. VENETIAN PALACES

BOGERT, George H...... New York

Born in New York. Pupil of Aimé Morot.

No. 10. MOONRISE

BROWN, J. Appleton...... Boston

Born at Newburyport, Mass. Pupil of Lambinet.

No. 11. MAY

BROWN, J. GNew York

Born in England. Studied in Newcastle-on-Tyne and in Royal Scottish Academy, Edinburgh, and with Thomas Cummings, Member National Academy of Design, Water Color Society and Artists' Fund Society. Medals Boston and San Francisco.

NO. 12. HAPPY JIM

Loaned by Mr. Jesse G. Keys.

BRUSH, George De ForestNew York

Born at Shelbyville, Tenn. Pupil National Academy of Design and Gérôme. Member Society of American Artists. Professor in Art Students' League and at Cooper Institute. Prize National Academy of Design.

NO. 13. MOURNING HER BRAVE

Loaned by Mr. Thomas B. Clarke.

BUNCE, William GedneyNew York

Born in Hartford, Conn. Pupil of William Hart, Andreas Achenbach, and of P. J. Clays.

NO. 14. VENICE

Loaned by Mr. Stanford White.

(18)

BUTLER, George B New York

Born in New York. Pupil of Thomas Couture.
Member National Academy of Design and Society of
American Artists.

No. 15. BOY WITH SLING

BUTLER, Howard Russell New York

Born in New York. Honorable Mention, Paris
Salon, 1886. Temple Medal, Philadelphia Academy,
1887.

No. 16. SANTO DOMINGO (Cuantla, Mexico) BY
MOONLIGHT

CARR, Lyell New York

Born in Chicago. Studied in l'Ecole des Beaux-
Arts, and with Lefebvre and Boulanger. Member
Society of American Artists.

No. 17. STRAYED
(19)

CHASE, William M......New York

Born in Franklin Township, Ind. Pupil of Wagner Piloty. Associate National Academy of Design. President Society of American Artists. Member of Water-Color Society and New York Etching Club. Honorable Mention, Paris Salon, 1882.

No. 18. YOUNG GIRL IN JAPANESE GOWN

No. 19. CITY PARK

No. 20. BROOKLYN DOCKS

CHURCH, F. S......New York

Born at Grand Rapids, Mich. Pupil National Academy of Design and Chicago Academy. Member National Academy of Design, Water-Color Society and Painter-Etchers.

No. 21. IDYL

COFFIN, William A......New York

Born in Allegheny City, Pa. Pupil of Bonnat. Member Society of American Artists.

No. 22. EVENING SHADOWS

No. 23. THE DAY AFTER THE STORM

(20)

COLE, J. Foxcroft Boston

Member Society of American Artists.

No. 24. DORCHESTER MEADOWS

No. 25. DUTCH FISHING BOATS

COX, Kenyon New York

Born in Warren, Ohio. Pupil of Carolus Duran and
Gérôme. Member Society of American Artists.

No. 26. A SOLO

COXE, Reginald Cleveland New York

Born in Baltimore, Md. Pupil of Leon Bonnat.
Member Society of American Artists and New York
Etching Club.

No. 27. MORNING ON THE HUDSON

No. 28. CLOUDY AFTERNOON—NORTH RIVER

CALIGA, I. H Boston

Born in Auburn, Ind. Pupil of Prof. Lindenschmidt.

No. 29. FIGLIA DI MARIA

(21)

CRANE, Bruce New York

Born in New York. Pupil of A. H. Wyant. Member Society of American Artists and Water-Color Society.

No. 30. THE RIVERSIDE AT EVENING

CHAMPNEY, J. Wells New York

Born in Boston, Mass. Pupil of Antwerp Academy and of Edouard Frère. Associate of National Academy of Design. Member of Water-Color Society.

No. 31. THE COQUETTE

DAVIS, Charles H Boston

Born in Amesbury, Mass. Studied in Boston Museum of Art and with Boulanger and Lefebvre. Member Society of American Artists.

No. 32. A COOL TWILIGHT

No. 33. THE COMING NIGHT

DE LUCE, Percival New York

Pupil of Academy of Antwerp, of Joseph Portæls and Bonnat. Member of Water Color Society and Artists' Fund Society.

No. 34. A WELCOME MESSAGE

(22)

DENMAN, Herbert New York

Born in Brooklyn, N. Y. Studied in Art Students' League and with Carolus Duran. Member Society of American Artists. Honorable mention in Paris Salon, 1886.

NO. 35. NEAR FORT HAMILTON

DEWING, Thomas W New York

Born in Boston. Pupil of Lefebvre and Boulanger. Member National Academy of Design and of Society of American Artists. Thomas B. Clarke Prize National Academy of Design, 1888, and J. W. Ellsworth Prize Chicago Art Institute, 1888.

NO. 36. A PRELUDE

Loaned by Mr. Charles T. Barney.

NO. 37. PORTRAIT

Loaned by Mr. Stanford White.

NO. 38. A NOTE

DIELMAN, Frederick New York

Born in Hanover, Germany. Studied at the Royal Academy of Munich. Member National Academy of Design, Water-Color Society and Artists' Fund Society.

NO. 39. A GREEN LANE

Loaned by Mr. Stanford White.

NO. 40. HEAD

Loaned by Mr. Robbins Battelle.

EATON, Wyatt.....New York

Born in Philipsburg, Canada. Pupil of J. O. Eaton and Gérôme.

NO. 41. LA CIGALE

Loaned by Mr. Jas. S. Inglis.

NO. 42. MAGDALENE

EICHELBERGER, Robert A....New York

Born in Ohio. Studied with Benzur, Geysio and Professor Lœfftz. Member Society of American Artists. Honorable Mention at Academy of Munich, 1882 and 1884.

NO. 43. SUNSHINE

FAXON, William Bailey.....New York

Born at Hartford, Conn. Pupil of Jacquesson de la Chevreuse. Member Architectural League.

NO. 44. A YOUNG SAINT

NO. 45. SPRING

(24)

FITZ, Benjamin R......New York

Born in New York. Pupil of National Academy of Design, Art Students' League, Royal Academy of Munich and Prof. Lœfftz. Member Society of American Artists. Prof. at Art Students' League.

NO. 46. THE INTERRUPTION

NO. 47. MOURNING

FOSTER, Ben.....New York

Born at North Anson, Me. Studied in Paris.

NO. 48. AN AUGUST AFTERNOON AMONG THE
MAINE HILLS

NO. 49. STILL LIFE

FREER, Frederick W......New York

Born in Chicago. Studied at Munich Academy. Associate National Academy of Design. Member Society of American Artists and Water-Color Society.

NO. 50. A FINAL GLANCE

Loaned by Mr. John F. Plummer.

NO. 51. AFTER THE WALTZ

(25)

GAUL, Gilbert.....New York

Born in Jersey City. Pupil of J. G. Brown and National Academy of Design. Member National Academy of Design and Society of American Artists. Gold Medal at Prize Fund Exhibition, 1886.

NO. 52. SILENCED

Loaned by Mr. Wm. M. Chase.

NO. 53. CHARGING THE EARTHWORKS

NO. 54. WITH FATE AGAINST THEM

GAUGENGIGL, I. M.....Boston

NO. 55. A LOUNGER

NO. 56. WITHOUT FEAR

GIFFORD, R. Swain.....New York

Born at Naushon, Mass. Pupil of Albert Van Beest. Studied in France, Italy and Spain. Member National Academy of Design, Society of American Artists, Water-Color Society, New York Etching Club, British Society of Painter-Etchers and Artists' Fund Society. Medal at Centennial Exhibition. Prize at Prize Fund Exhibition, 1885.

NO. 57. MORNING—NEAR NONQUITT

NO. 58. NEW ENGLAND MOORLANDS

HARRIS, Chas. X.New York

Born in Maine. Pupil of Alexander Cabanel. Member of the Society of American Artists.

NO. 59. AN ACCIDENT

Loaned by Mr. John F. Plummer.

HARRISON, Alexander Paris

Born in Philadelphia. Pupil of Gérôme and Bastien-Lepage. Member Society of American Artists. Honorable Mention Paris Salon, 1885. Prize at Prize Fund Exhibition, 1885.

NO. 60. THE WAVE

Loaned by Mrs. Chanler.

HITCHCOCK, George Paris

Born in Providence, R. I. Pupil of Mesdag and Boulanger. Member Society of American Artists. Honorable Mention Paris Salon, 1887. Medal at American Art Association, 1887.

NO. 61. TOILERS OF THE SEA

Loaned by Mr. Adolph Obrig.

HOVENDEN, Thos . . . Plymouth Meeting, Pa.

Born at Cork, Ireland. Pupil of Cabanel. Member National Academy of Design, Society of American Artists, Water-Color Society and New York Etching Club.

No. 62. NEVER TOO LATE TO MEND

Loaned by Mr. Washington Wilson.

INNESS, George New York

Born at Newburgh, N. Y. Pupil of Régis Gignoux. Member National Academy of Design. James W. Ellsworth Prize Chicago Art Institute, 1888.

No. 63. A SEPTEMBER AFTERNOON

Loaned by Mr. Thomas B. Clarke.

No. 64. MOONLIGHT

JOHNSON, Eastman New York

Born in Lovell, Me. Member National Academy of Design and Society of American Artists.

No. 65. PORTRAIT OF A LADY

No. 66. EMBERS

No. 67. IN THE BARN

(28)

JONES, H. Bolton New York

Born in Baltimore, Md. Studied in New York and France. Member National Academy of Design, Society of American Artists, Water-Color Society and Artists Fund Society.

No. 68. AUTUMN

JONES, Francis C New York

Born in Baltimore. Studied at l'Ecole des Beaux-Arts, and with Boulanger and Lefebvge. Associate National Academy of Design. Member Society of American Artists and Water-Color Society. Thomas B. Clarke Prize National Academy of Design, 1885.

No. 69. A NOSEGAY

KAPPES, Alfred New York

Born in New York City. Associate of the National Academy of Design. Member of the Water-Color Society.

No. 70. MENDING HIS WAYS

Loaned by Mr. John F. Plummer.

LOW, Will H.....New York

Born in Albany, N. Y. Pupil of Carolus Duran.
Associate National Academy of Design. Member
Society of American Artists.

No. 71. DOLCE FAR NIENTE

Loaned by Mr. J. M. Lichtenauer.

No. 72. 'NEATH APPLE BOUGHS

Loaned by Mr. Thomas B. Clarke.

No. 73. PURPLE AND GOLD

MARTIN, Homer D.....New York

Born in Albany, N. Y. Studied in America and
France. Member National Academy of Design and
Society of American Artists.

No. 74. ON THE SANDS

MAYNARD, George W.....New York

Born in Washington, D. C. Pupil of Edwin White
and Royal Academy of Antwerp. Member National
Academy of Design, Society of American Artists and
Water-Color Society. Temple Gold Medal, P. A. F.
A., 1884. Medal of Honor American Art Associa-
tion. W. T. Evans Prize Water-Color Society, 1889.

No. 75. DAPHNE

(30)

MILLET, Frank D New York

Born at Matapoisett, Mass. Pupil of the Antwerp Academy of Fine Arts. Member National Academy of Design, Society of American Artists, Water-Color Society and Royal Institute Painters in Oil Color, London. First-Class Medals in Antwerp, 1873-'74. Prize at Prize Fund Exhibition, 1886.

No. 76. A SUMMER DAY

MOELLER, Louis New York

Born in New York City. Pupil National Academy of Design. Studied with Duveneck and Prof. Dietz. Associate National Academy of Design. First Hallgarten Prize 1884.

No. 77. MORNING NEWS

Loaned by Mr. Thomas B. Clarke.

MORAN, Thomas New York

Born at Bolton, England. Member National Academy of Design, Water-Color Society, New York Etching Club and British Society of Painter-Etchers.

No. 78. LONG ISLAND LANDSCAPE

MOWBRAY, H. SiddonsNew York

Pupil of Bonnat. Associate National Academy of Design and Member Society of American Artists. First Hallgarten Prize 1888.

No. 79. EVENING BREEZE

Loaned by Mr. Thomas B. Clarke.

MURPHY, J. FrancisNew York

Born in Oswego, N. Y. Member National Academy of Design, Society of American Artists, Water-Color Society and Artists' Fund Society. Second Hallgarten Prize 1885. Webb Prize, 1887.

No. 80. SUNDOWN

No. 81. AFTERGLOW

PICKNELL, W. LBoston

Born in Boston. Pupil of George Inness. Member Society of American Artists and of the Society of British Artists, London. Honorable Mention Paris Salon, 1881. Medal, Boston, 1882.

No. 82. WAITING FOR A BITE

Loaned by Mr. Washington Wilson.

PLATT, Charles ANew York

Born in New York city. Studied in New York and Paris. Member Society of American Artists and New York Water-Color Society.

NO. 83. HILLSIDE AND SKY

REHN, F. K. MNew York

Born in Philadelphia. Pupil of the Pennsylvania Academy of Fine Arts and C. Schusselle. First Prize Saint Louis, 1882. Prize Water-Color Exhibition, 1885. Medal American Art Association, 1886.

NO. 84. PASSING SHOWER

NO. 85. A CLEAR NIGHT

RICHARDS, William TPhiladelphia

Born in Philadelphia. Studied in Europe. Honorary Member of the National Academy of Design, and Member Water-Color Society. Medal at Centennial Exposition and the Temple Medal at the Pennsylvania Academy of Fine Arts, 1885.

NO. 86. FISHING SCHOONERS OFF CAPE ANN

ROBINSON, Theodore New York

Born at Irasburg, Vermont. Pupil of Carolus Duran. Member Society of American Artists.

No. 87. VACHERE

No. 88. ON THE SEINE

No. 89. NORMANDY KITCHEN

RYDER, Albert New York

Born in New Bedford, Mass. Pupil of National Academy of Design and W. E. Marshall. Member Society of American Artists.

No. 90. MOONLIGHT

SARGENT, John S London

Born in Florence, Italy. Pupil of Carolus Duran. Member Society of American Artists. Honorable Mention Paris Salon, 1879. Medal Paris Salon, 1881.

No. 91. VENETIAN LIFE

Loaned by Mr. Stanford White.

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SARTAIN, William.....New York

Born in Philadelphia. Studied in Pennsylvania Academy of Fine Arts. Pupil of Bonnat. Associate National Academy of Design. Member Society of American Artists. President New York Art Club. Member Etching Club. Prof. at Art Students' League. Silver Medal Boston, 1881.

NO. 92. THE YOUNG MUSICIAN

SAWYER, Roswell Douglas,....New York

Born at Watertown, N. Y. Pupil of Boulanger and Lefebvre.

NO. 93. WAITING

SHIRLAW, Walter.....New York

Born in Scotland. Studied with Professors Rabb, Wagner, Ramberg and Lindenschmidt. Associate National Academy of Design.

NO. 94. THE MINIATURE

TARBELL, Edmund C.....Boston

Member Society of American Artists.

NO. 95. GIRL WITH A ROSE

THAYER, Abbott H New York

Born in Boston. Pupil of Gérôme. Member Society of American Artists.

No. 96. A BROTHER AND SISTER

Loaned by Mr. Arthur A. Carey.

No. 97. A YOUNG WOMAN

TRYON, D. W New York

Born in Hartford, Conn. Pupil of Guillemet Jacquesson de La Chevreuse and Daubigny. Member Society of American Artists and Water-Color Society. Director of Hartford School of Art and of Smith College Art School. Medals American Art Association, 1886-87.

No. 98. THE SETTING SUN

No. 99. EARLY MOONRISE

No. 100. EVENING

No. 101. OCTOBER SUNSET

No. 102. WINTER

TURNER, C. Y New York

Born in Baltimore. Pupil of National Academy of Design and Art Students' League. Studied with Laurens, Munkacsy and Bonnat. Member National Academy of Design and Water-Color Society.

No. 103. A NEW BOOK

No. 104. TASTING THE PUDDING

TWACHTMAN, John H......New York

Born in Cincinnati. Studied in the School of Design in Cincinnati. Pupil of Duveneck. Member Society of American Artists. Webb Prize, 1888.

NO. 105. WINTER

NO. 106. SUMMER AFTERNOON

ULRICH, Charles F......Venice, Italy

Born in New York. Studied in National Academy of Design. Pupil of Loefftz and Lindenschmidt. Associate National Academy of Design. Member Society of American Artists. Thomas B. Clarke Prize, 1884.

NO. 107. THE OLD SPINNER

Loaned by Mr. Thomas B. Clarke.

VAN BOSKERCK, Robert W....New York

Born in New Jersey. Pupil of Wyant and Swain Gifford. Member of Society of American Artists.

NO. 108. AN ADIRONDACK PATH

VAN SCHAICK, S. W......New York

Born in Albany, N. Y. Pupil of Gérôme. Member Society of American Artists.

NO. 109. THE STROLLING PLAYERS

WALKER, Henry Oliver.....New York

Born in Boston. Pupil of Bonnat. Member Society of American Artists.

NO. 110. DECORATIVE PANEL

WALKER, Horatio.....New York

Member Society of American Artists and Water-Color Society. Medal American Art Association, 1887. William T. Evans Prize, 1888.

NO. 111. A SHOWER

WARD, Edgar M.....New York

Born in Urbano, Ohio. Pupil of National Academy of Design and Cabanel. Member National Academy of Design. Director of the Schools at the National Academy of Design.

NO. 112. MOTHERLY CARE

WATERMAN, MarcusBoston

NO. 113. THE SHRINE OF SIDI ABDER
RAHMAN, ALGIERS

WATROUS, Harry WNew York

NO. 114. SKETCHING HER IN

(38)

WEBB, J. Louis New York

Born in New York. Pupil of William M. Chase and Art Students' League. Member Society of American Artists.

NO. 115. THOUGHTS

WEIR, J. Alden New York

Born in West Point, N. Y. Pupil of Gérôme. Member National Academy of Design, Society of American Artists and Water-Color Society. Prize at Prize Fund Exhibition, 1888.

NO. 116. REVERIE

NO. 117. DOGS BEFORE THE HEARTH FIRE

WHITTEMORE, Wm. J New York

Born in New York. Pupil of William Hart, Art Students' League and National Academy of Design.

NO. 118. BY THE SEA

WIGGINS, Carleton Brooklyn, N. Y.

Born at Turners, N. Y. Pupil of National Academy of Design. Member Society of American Artists and Water-Color Society.

NO. 119. AUTUMNAL HAZE

WILES, Irving RNew York

Born in Utica, N. Y. Pupil of his father, L. M. Wiles, Art Students' League, Lefebvre and Carolus Duran. Member Society of American Artists and Water-Color Society. Third Hallgarten Prize 1886.

NO. 120. IDLENESS

NO. 121. BEATRICE

WYANT, A. HNew York

Born in Ohio. Pupil of Hans Gude. Member National Academy of Design, Society of American Artists and Water-Color Society.

NO. 122. EVENING

NO. 123. AFTERNOON

WORES, TheodoreNew York

Born in San Francisco, Cal. Pupil Munich Academy.

NO. 124. THE LANTERN PAINTER (San Francisco)

Loaned by Mr. Thomas B. Clarke.

(40)

WATER COLORS.

BLUM, Robert (see p. 17).....New York

No. 125. THE VENETIAN PUMPKIN VENDER

No. 126. KNITTING

No. 127. GREY HOLLAND (Pastel)

CHASE, Wm. M (see p. 20).....New York

No. 128. IN BROOKLYN NAVY YARD

COFFIN, Wm. A (see p. 20).....New York

No. 129. MOONLIGHT

CHAPMAN, Carlton TNew York

Born in Ohio. Pupil National Academy of Design
and of the Art Students' League.

No. 130. ON THE BEACH AT KATWYK

COLMAN, SamuelNewport, R. I.

Born in Portland, Me. Studied in Paris and Spain.
Member National Academy of Design, First President
of Water-Color Society. Member New York Etching
Club.

No. 131. THE CANON OF THE COLORADO RIVER

Loaned by Mr. Henry G. Marquand.

CHAMPNEY, J. Wells (see p. 22)....New York

No. 132. MELLICENT (Pastel)

CRANE, Bruce.....New York

No. 133. COLD AND DREAR

FOSTER, Ben (see p. 25).....New York

No. 134. THE SHORE OF WISCASSET HARBOR

HOMER, Winslow.....New York

Born in Boston. Pupil of National Academy of De-
sign. Member National Academy of Design and
Water-Color Society.

No. 135. BAITING THE LOBSTER POT

No. 136. ROCKS AND SEA SWELL

LA FARGE, John New York

Born in New York. Pupil of Covture and William Hunt. Member National Academy of Design, Society of American Artists and Water-Color Society.

NO. 137. THE LAMP BEARER

NO. 138. SINGLE WATER LILY

NO. 139. THE HARPIST

NO. 140. FIGURE IN BLUE, READING

NO. 141. WATER LILY (On Japanese paper)

NO. 142. WILD ROSES IN WHITE CHINESE
BOWL

MILLET, F. D (see p. 31)..... New York

NO. 143. FOR THE VICTOR

MAYNARD, Geo. W (see p. 30).... New York

NO. 144. THE BATH

REHN, F. K. M (see p. 33)..... New York

NO. 145. A BREAK IN THE STORM

ROBINSON, Theodore (see p. 34) .. New York

No. 146. PRIMAVERA

TURNER, C. Y (see p. 36) New York

No. 147. THE LETTER

WALKER, Horatio (see p. 38) New York

No. 148. EVENING

WEIR, J. Alden (see p. 39) New York

No. 149. A PURITAN MAIDEN

Loaned by Mrs. H. S. F. Davis.

WHITTEMORE, W. J (see p. 39) .. New York

No. 150. SALT MARSH LAND IN AUTUMN

No. 151. LOW TIDE

(44)

SCULPTURE.

ST. GAUDENS, AugustusNew York

Born in Ireland. Pupil of Jouffroy. Associate National Academy of Design. Member Society of American Artists. Honorable Mention, Paris Salon.

NO. 152. PORTRAIT IN LOW RELIEF

Loaned by Mrs. Schuyler van Rensselaer.

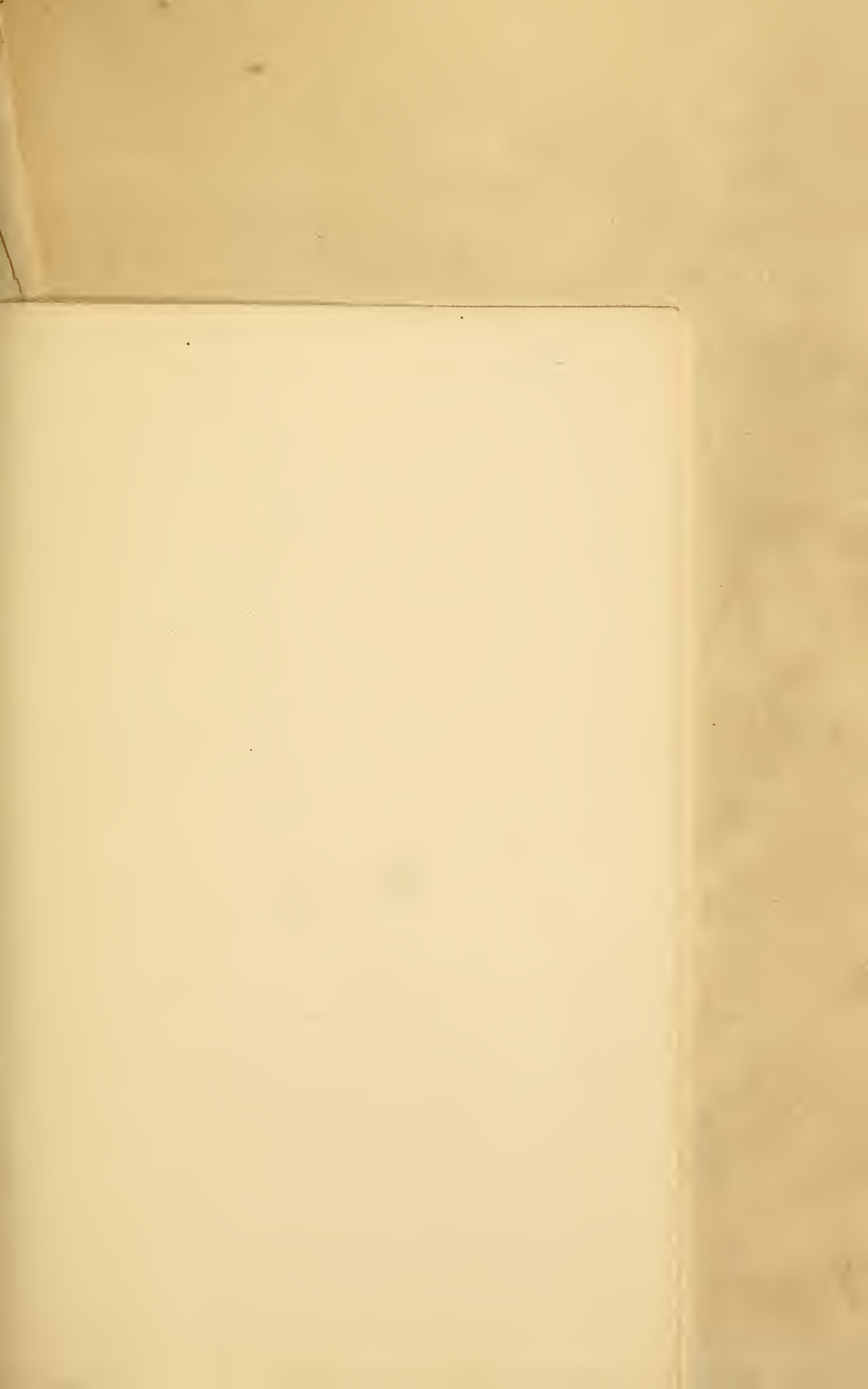
NO. 153. PORTRAIT BUST OF GEN. W. T. SHERMAN

WARNER, Olin LNew York

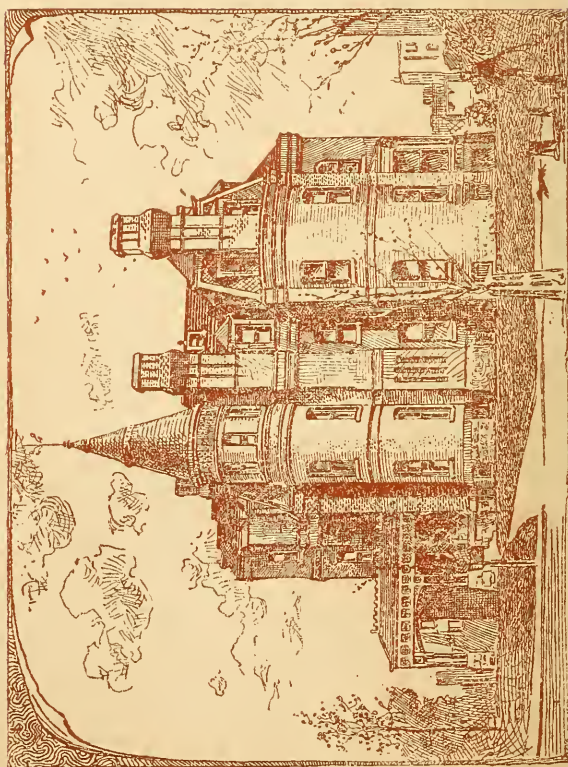
Born at Suffield, Conn. Pupil of Jouffroy, Paris. Associate of National Academy of Design. Member Society of American Artists.

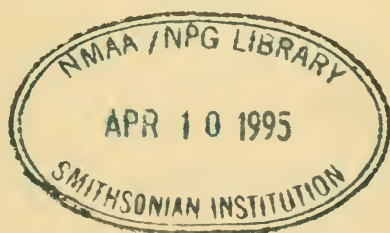
NO. 154. PORTRAIT BUST

Loaned by Mr. W. C. Brownell.









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